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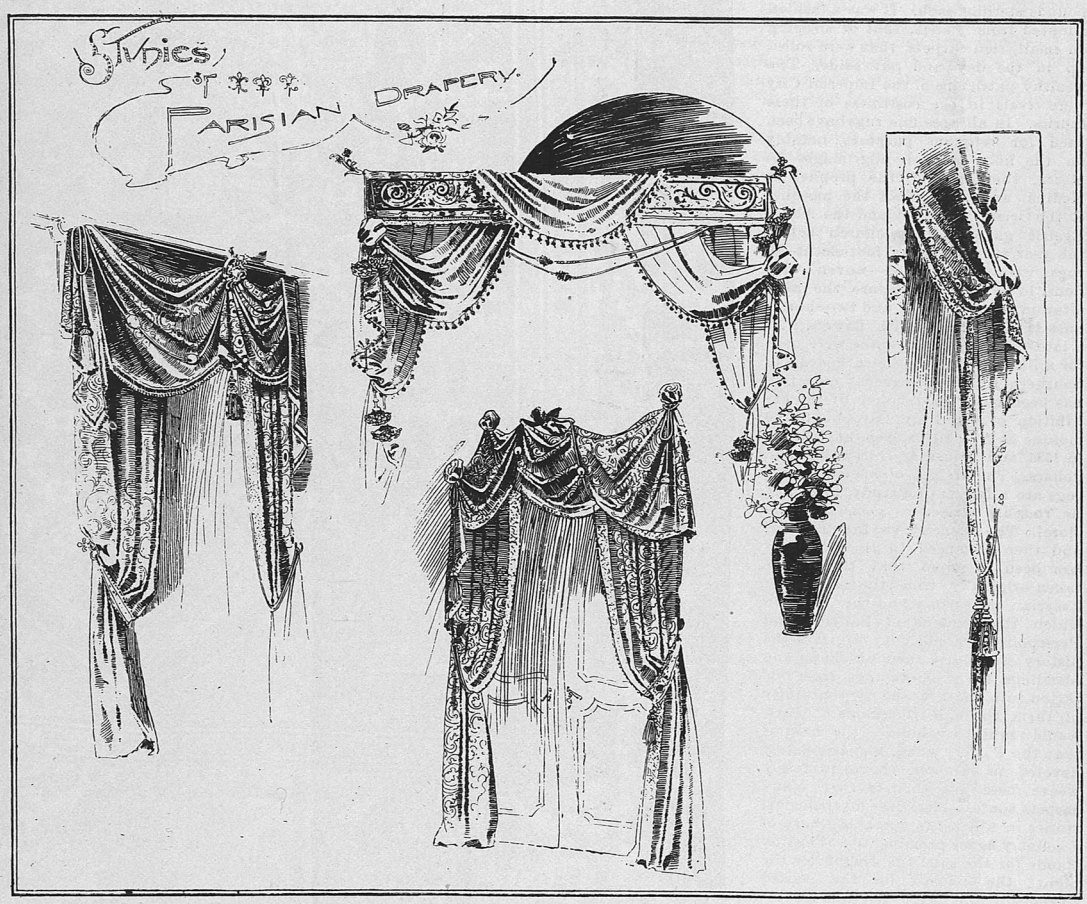
language—now used for quite large lamps, the shades themselves often measuring half a yard in diameter. The floral is the only really effective decoration, and the flowers should be sketched broadly, life-sized, the work being, of course, entirely completed before the paper is mounted in shade form. Branches of hollyhock, large poppies or pæonies and chrysanthemums are the most suitable. When the properly shaped piece of paper has been carefully joined, a quilling of ribbon or a ruching made of silk gauze is added top and bottom. It is extremely important that the colors of the ribbon or gauze should not kill the delicate hues of the water color drawing; soft shades of green, or the same tints as the flowers mingled in the ruching, are preferable to contrasts.

THE LOOM IN EASTERN ART.

ORIENTAL textiles stand foremost among the ancient industries of the world. The art of weaving was born in the sunrise lands of the world, where color has an endless charm, whether tinting the sands of the desert, or toning with emerald the valley of the Nile, or shifting in the soft moods of light that sleep upon Persian hills. At what period the loom was set up it is impossible to tell. The first hands busy at this craft were undoubtedly those of women. A Chaldæan gossip whispered this story concerning Sardanapalus—that he was often seen in female garb carding purple wool, from which his wives wrought floor coverings for the palace. Homer discovers Helen of Troy setting the tale of her people's war in the woof of her web, and also sings with Virgil concerning the glory of certain "tapeta" that were laid under the thrones of kings or upon their chariot horses. In the Seventh Book of the Æneid we are told of

"Wing-footed, purple bearing beasts,
With pictures o'er them flung
Of woven stuff."

Hymns in the Rig Veda show that the Hindus were familiar with the method of making their textile fabrics studies of beauty. The woman in the Proverbs of Solomon says: "I have woven my bed with cords. I have covered it with painted tapestry from Egypt." The earlier phases of the art may be



DRAPERY NOTES.

DRAPING remains elaborate in the four-piece style for all "correct" windows. First comes the plain white shade, then a sash curtain of yellow silk, next dainty lace curtains of larger design, and lastly a heavy Turkish curtain of mingled oriental colors. The lace curtains are hung plain, and the one Turkish curtain is swung over the pole.

A NEW YORK girl has a unique portière hanging between her sleeping room and bath, a piece of sail cloth on which is roughly painted the figure of a mermaid in the ocean; the curtain is tied by small loops of rope to a stout fishing pole fastened across the door, and on the bracket above are some large, exquisitely polished conch shells and star-fish.